

changed. When the secret history of the Dreyfus affair from the political standpoint comes to be written, there will doubtless be more than one curious disclosure in which Zola will figure,

We take it, then, that he is assured of a niche in French history. The question of the ultimate survival of his novels is more difficult to determine. He himself declared on one occasion, in a public speech, that it was great honour for a literary man if he were only for one moment the spokesman of his generation and were even fated to oblivion afterward. Of course he, like other writers, aspired to some future fame. At any rate, even as he will figure in national history in connection with the Affair, so must his novels figure — and figure prominently, we think — in literary history. Can one imagine any record of the literary movement in the latter half of the nineteenth century containing no mention of Zola's writings ? Independently of the writings themselves account has to be taken of their influence on other authors, not merely in France, but virtually all the world over* Zola always disclaimed any intention of founding a literary school. He protested repeatedly against such a suggestion. He had imitators certainly; all prominent writers have. But apart from those who deliberately set themselves to copy his methods, there were others, more independent, who in one or another respect yielded to his

influence.
Something of the Naturalism of the Rougemont-Macquart series at least found its way into the English novel, in which also there came a reflection of Zola's later manner.
Mr. George Moore may deny that he sprang from Zola and may

claim direct descent, as Zola did, from Flaubert and others. But in any case the principles on which Mr. Moore has often